

# Pal Joey



The University of Michigan  
School of Music  
1991-92 Season





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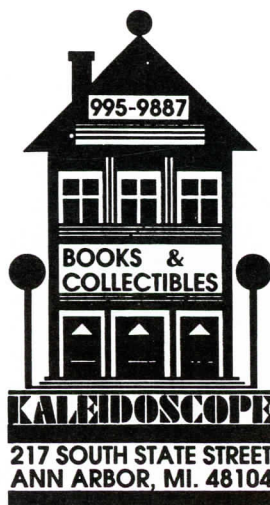


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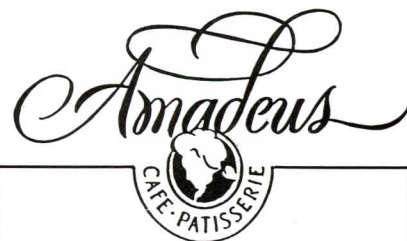
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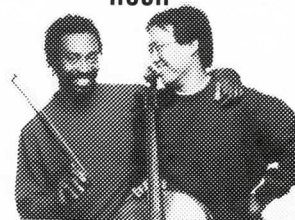
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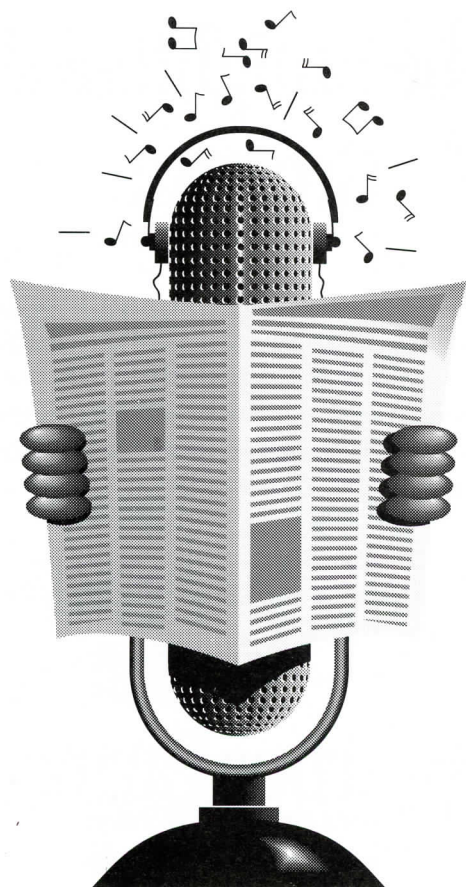
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# Pal Joey

*Music by Richard Rodgers*

*Lyrics by Lorenz Hart*

*Book by John O'Hara*

The Musical Theatre Program, School of Music, Power Center, April 16-19, 1992

Director  
*Brent Wagner*

Musical Director  
*Jerry DePuit*

Choreographer  
*Tim Millett*

Scenic Designer  
*Arthur Ridley*

Costume Designer  
*Deborah Yegerlehner*

Lighting Designer  
*Victor En Yu Tan*

Stage Manager  
*Theresa McDermit*

*Pal Joey* is presented through special arrangement with the Rodgers & Hammerstein Theatre Library, 1633 Broadway, Suite 3801, New York, New York 10019.

## Chicago, Fall 1939

### ACT I

*Overture* ..... Orchestra

Scene 1 — Mike's Corner Club, a September afternoon  
*A Great Big Town (Chicago)* ..... Joey  
*You Mustn't Kick it Around* ..... Joey, Gladys,  
Victor, The Girls

Scene 2 — In front of a pet shop, a few hours later  
*I Could Write a Book* ..... Joey

Scene 3 — Mike's Corner Club, late night, ten days later  
*A Great Big Town (Chicago)* ..... The Girls  
*Do It the Hard Way* ..... Joey  
*I Could Write a Book (reprise)* ..... Linda  
*That Terrific Rainbow* ..... Gladys, Victor, The Girls

Scene 4 — A phone booth and Vera's boudoir, the  
next afternoon  
*What is a Man?* ..... Vera

Scene 5 — Mike's Corner Club, late that night  
*Happy Hunting Horn* ..... Joey, Victor, Mike, Ted,  
Male Ensemble

Scene 6 — Ernest's Tailor Shop, three days later  
*Bewitched, Bothered and Bewildered* ..... Vera  
*Pal Joey (What Do I Care for a Dame?)* ..... Joey

Scene 7 — Joey's Dream

*Ballet* ..... Joey, Ensemble

— Intermission —

### Act II

*Entr' acte* ..... Orchestra

Scene 1 — Chez Joey, five weeks later  
*The Flower Garden of My Heart* .. Louis, Gladys, Ensemble  
*Zip* ..... Melba  
*•Plant You Now, Dig You Later* .... Joey, Gladys, Ensemble

Scene 2 — Joey's apartment, late that night  
*Den of Iniquity* ..... Joey, Vera

Scene 3 — Chez Joey, two days later

Scene 4 — Joey's apartment, later that afternoon  
*Take Him* ..... Linda, Vera  
*Bewitched, Bothered and Bewildered (reprise)* ..... Vera

Scene 5 — Chez Joey, that evening  
*I'm Talking to My Pal* ..... Joey, Ensemble

The School of Music acknowledges the generosity of McKinley Associates, Inc.,  
whose support has helped make this production possible.



# The Cast

(In order of appearance)

Joey Evans ..... Danny Gurwin  
 Mike Spears ..... Tom Daugherty  
 Victor Rogers ..... Josh Rhodes  
 Jerry Burns ..... Jeff Marx  
 The Girls at Mike's  
   The Kid ..... Shari Berkowitz  
   Gladys Bumps ..... Tracy Plester  
   Valerie Wells ..... Kelly McGrath  
   Terry Chiaverini ..... Marci Caliendo  
   Diane Webber ..... Janet Caine  
   Tilda Saliatini ..... Leslie Hunt  
   Claire Murphy ..... Christie Kerr  
   Janet Kaminski ..... Tamlyn B. Shusterman  
 The Boys at Mike's  
   Billy Strand, *trumpeter* ..... Randy Daykin  
   Buddy Thomas, *saxophonist* ..... Jody Madaras  
   Pete Welliver, *stage manager* ..... Steve Goebel  
   Tommy Bartelli, *bouncer* ..... Joshua Funk  
   Ted Butcher, *waiter* ..... Marc Kessler  
   Phil Ludwig, *waiter* ..... Eric M. Olm  
   Bobby Shaw, *drummer* ..... Eric Allen Millegan  
 Linda English ..... Lynette Knapp  
 Vera Simpson ..... Christine Fenno  
 Ernest, *the tailor* ..... Peter Yonka  
 Louis, *the tenor* ..... Randy Daykin  
 Victor's assistant ..... John Halmi  
 Melba Snyder ..... Ellen Hoffman  
 Herman, *the photographer* ..... Miles Underwood  
 Ludlow Lowell ..... Jon Hammond  
 O'Brien, *the Deputy Commissioner* ..... Steve Goebel  
 Men and Women of Chicago ..... Victoria M. Anzaldúa, Carrie Barnhardt,  
   Renee Camus, Maureen Feldman, Katherine Guyton, Jason Du'bois Hackner,  
   John Halmi, Peggy Trecker, Miles Underwood, Tonya Warren

## The Orchestra

### Clarinet/Flute/Alto Sax:

Justin Flynn

### Oboe/English Horn:

Jared Hauser

### Clarinet/Bass Clarinet/

**Tenor Sax:** Pathorn Srikananda

### Flute/Piccolo/Clarinet/

**Tenor Sax:** Christopher Creviston

### Clarinet/Tenor/Baritone Sax:

Christopher Braue

### French Horn:

Christopher Nelson

### Trumpets:

David Roof,  
Eric Fontan, Derek Sims

### Trombone:

Michael Smith

### Percussion:

Matthew Facktor

### Piano:

Bruce Kiesling,  
Jerry DePuit

### Violins:

Cheng-mei Sun,  
Daphne Eller, Andrew Wise,  
Katherine Crouch, Nicola Gruen,  
Devon Dietz

### Cello:

Derek Snyder

### Double Bass:

Bradley Pfeil

# About Pal Joey

*Pal Joey* has had an unusual theatrical history. Premiering on Broadway in 1940 with Gene Kelly and Vivienne Segal, the show caught audiences by surprise. No one accustomed to the traditional boy-meets-girl musicals of the 1920's and 30's was prepared for the earthy candor of the characters, and the show was only a moderate success. In 1952, a Broadway revival (with a somewhat revised book) was a major hit, as if the subject material and characters had become more tame in the intervening years. By this time, also, the Rodgers and Hart score had begun to enter the public consciousness. Rodgers' elegant melodies seemed to be the perfect foil for Hart's trenchant, street-wise lyrics, particularly in songs like "Bewitched, Bothered and Bewildered."

Through the years, the search for the ideal way to interpret *Pal Joey* has fascinated actors and directors alike, resulting in productions that vary considerably. In the original, for example, Ludlow Lowell sang two songs, "Plant You Now, Dig You Later" and "Do It the Hard Way." Later productions reassigned these to other characters. The role of Joey has attracted dancers like Harold Lang and Bob Fosse, and, more recently, actor/singers like Kevin Anderson (of the Steppenwolf Theatre Company in Chicago) and Peter Reardon (who starred in a Los Angeles revival last summer with Dixie Carter). The 1957 film considerably restructured the script and score as a vehicle for Frank Sinatra. The show even attracted the incomparable Lena Horne, who toured as Vera Simpson in a vastly rewritten version in the late 1970's, co-starring Clifton Davis (and featuring tonight's choreographer, Tim Millett, in the cast). A 1990 revival at the Goodspeed Opera House in Connecticut reinstated a song in the last scene which had been cut from the original, "I'm Talking to my Pal." Finally, within the past year, *Pal Joey* has again been in the news, with reports of an imminent Broadway production, this time with a new book by playwright Richard Greenberg.

— Brent Wagner



# About the Performers

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**Victoria M. Anzaldua** (*Dancer*) Theatre (BFA) — senior — Brownsville, TX  
**Carrie Barnhardt** (*Dancer*) Musical Theatre — junior — Howell, MI  
**Shari Berkowitz** (*The Kid*) Musical Theatre — junior — New City, NY  
**Janet Caine** (*Diane*) Communications/Musical Theatre — senior — West Bloomfield, MI  
**Marci Caliendo** (*Terry*) Communications/Musical Theatre — sophomore — Evergreen Park, IL  
**Renee Camus** (*Dancer*) Musical Theatre — senior — Whitestone, NY  
**Tom Daugherty** (*Mike Spears*) Musical Theatre — senior — Brooklyn, MI  
**Randy Daykin** (*Louis/Dancer*) Musical Theatre — sophomore — Kent, OH  
**Maureen Feldman** (*Ensemble*) Musical Theatre — freshman — Winnetka, IL  
**Christine Fenno** (*Vera Simpson*) Musical Theatre — junior — South Milwaukee, WI  
**Joshua Funk** (*Dancer/Ensemble*) Musical Theatre — freshman — Chicago, IL  
**Steve Goebel** (*O'Brien/Dancer*) Musical Theatre — sophomore — Flushing, MI  
**Danny Gurwin** (*Joey Evans*) Musical Theatre — sophomore — Southfield, MI  
**Katherine Guyton** (*Ensemble*) Musical Theatre — freshman — Atlanta, GA  
**Jason Du'bois Hackner** (*Ensemble*) Musical Theatre — sophomore — Marietta, GA  
**John Halmi** (*Ensemble*) Musical Theatre — freshman — Edinboro, PA  
**Jon Hammond** (*Ludlow Lowell*) Musical Theatre/Voice — senior — Mt. Clemens, MI  
**Ellen Hoffman** (*Melba Snyder*) Musical Theatre — senior — Irvington, NY  
**Leslie Hunt** (*Tilda*) Musical Theatre — junior — Charleston, WV  
**Christie Kerr** (*Claire*) Musical Theatre — sophomore — Littleton, CO  
**Marc Kessler** (*Dancer/Ensemble*) Musical Theatre — sophomore — Lambertville, MI  
**Lynette Knapp** (*Linda English*) Musical Theatre — junior — Fabius, NY  
**Jody Madaras** (*Dancer/Ensemble*) Musical Theatre — junior — Pemberville, OH  
**Jeff Marx** (*Jerry Burns*) Musical Theatre — junior — Hollywood, FL  
**Kelly McGrath** (*Valerie*) Musical Theatre — senior — Birmingham, MI  
**Eric Allen Millegan** (*Bobby Shaw*) Musical Theatre — freshman — Springfield, OR  
**Eric M. Olm** (*Ensemble/Dancer*) Musical Theatre — sophomore — Portage, MI  
**Tracy Plester** (*Gladys Bumps*) Musical Theatre — junior — Ann Arbor, MI  
**Josh Rhodes** (*Victor Rogers*) Musical Theatre — junior — Decatur, IL  
**Tamlyn B. Shusterman** (*Janet*) Musical Theatre — sophomore — Berwyn, PA  
**Peggy Trecker** (*Dancer*) Musical Theatre — junior — Waukesha, WI  
**Miles Underwood** (*Ensemble*) Musical Theatre — freshman — Birmingham, MI  
**Tonya Warren** (*Ensemble*) Musical Theatre — sophomore — Detroit, MI  
**Peter Yonka** (*Ernest*) Musical Theatre — freshman — Mt. Clemens, MI

# About the Artists

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Composer **Richard Rodgers** (1902-79) and lyricist **Lorenz Hart** (1895-1943) were both born in New York City and educated at Columbia, where they wrote college shows together. Their partnership spanned twenty-five years, producing twenty-seven musicals and numerous scores for Hollywood musicals. The team is remembered today for a legacy of popular songs combining Hart's trenchant, often irreverent point of view with Rodgers' soaring lyrical melodies. Their shows range from the innovative *On Your Toes* (with the ballet "Slaughter on Tenth Avenue") to the exuberant *Babes in Arms* (with a hit parade listing of songs: "My Funny Valentine," "Where or When," "Johnny One Note," and "The Lady is a Tramp").

Hart's problems with alcohol and inconsistent temperament pushed Rodgers into a partnership with Oscar Hammerstein II in the early 1940's. Together, Rodgers and Hammerstein created many landmarks of the American musical stage, including *Oklahoma!* (1943), *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), and *The Sound of Music* (1959).

After Hammerstein's death in 1960, Rodgers continued to compose. His later works included *Do I Hear a Waltz?* (1965), *Two by Two* (1970), and his final work *I Remember Mama* (1979).



# The University of Michigan Friends of Musical Theatre

The **Friends of Musical Theatre** at the University of Michigan supports Musical Theatre Program scholarships and educational opportunities for today's most promising students and tomorrow's brightest stars.

Since its formation a few years ago, the Musical Theatre Program has attained international recognition for its contributions to the training and education of young, talented performers. It has also been widely recognized for presenting critically acclaimed productions of new works, as well as productions of historic importance to the study of American musical theatre.

The **Friends of Musical Theatre** is pleased to announce the recipient of its third scholarship award — Susan Owen, a junior from East Lansing, Michigan. This scholarship is awarded to an upper level Musical Theatre Program student with demonstrated academic and performance abilities, and is supported solely by membership dues. In addition to supporting scholarships, the **Friends of Musical Theatre** also provides resources to the School of Music Library, offers occasional production assistance, and provides other support vital to the development and training of young talent.

Annual membership entitles all Friends to the *Musical Theatre Program Newsletter*, a bi-annual publication containing information on upcoming productions and other Program news; advance notice of productions and other special presentations; preference in seating; recognition in all the Musical Theatre Program's playbills; and invitations to special receptions and functions of the **Friends of Musical Theatre**.

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## About the Artists, cont.

**John O'Hara** (1905-1970) was a popular and prolific writer, although he failed to find critical success. His promising first novel, *Appointment in Samarra*, brought him sudden fame in 1934, and was followed by *Butterfield 8*, *A Rage to Live*, and *Ten North Frederick*. In 1938, the "Pal Joey" stories began appearing in the *New Yorker*. The stories were published in book form in 1940, the same year the musical opened on Broadway. O'Hara died in his sleep in 1970 at the age of 65.

### **Jerry DePuit** (*Musical Director*)

- Lecturer, Musical Theatre Program
- Musical director, orchestrator, and vocal coach (New York and regional theatres)
- Smithsonian Festival of American Folklife (Washington, D.C.)
- *A Diamond Night at the Ballet*, Metropolitan Opera House (New York, NY)

### **Tim Millett** (*Choreographer*)

- Lecturer in Dance, Musical Theatre Program
- Zach in *A Chorus Line*, Broadway production
- Featured dancer, *The Cheryl Ladd Special: Souvenirs*
- Choreographer, *Potage Night* (world premiere), Japan, 1991

### **Arthur Ridley** (*Scenic Designer*)

- Scenery and costumes, Repertory Theatre of St. Louis (fourteen designs, 1984-1992)
- *Miss Evers' Boys*, Repertory Theatre of Saint Louis/Indiana Repertory Theatre (1992-1993)
- *The Belle of Amherst*, Body Politic Theatre, Chicago (1991 "Jeff" citation)

### **Victor En Yu Tan** (*Lighting Designer*)

- Associate professor, Department of Theatre and Drama
- Lighting designer, *The Colored Museum*, New York Shakespeare Festival, Royal Court Theatre (London), Mark Taper Forum (Los Angeles)
- Resident lighting designer, Pan Asian Repertory, New York
- Lighting designer, Humana Festival for New Playwrights, Actors Theatre (Louisville), 1988-1990
- Lighting designer, *TEA*, Syracuse Stage

### **Brent Wagner** (*Director*)

- Director, Musical Theatre Program
- Founder, Musical Theatre Program, Syracuse University
- Director of numerous musicals and revues throughout the United States and Canada, including four premieres with lyricist/librettist Sheldon Harnick

### **Deborah Yegerlehner** (*Costume Designer*)

- MFA candidate in costume design
- Costume designer, *Tullyatin Crossed* and *Relatively Speaking*, University of Massachusetts/Amherst
- Costume designer, *The Broken Pitcher*, *Pelleas and Melisande*, U. Players
- Costume designer, *Better All the Time*, Trueblood Theatre

## Acknowledgements

Thanks to Bradley Bloom and Carty's Music, Inc.

The Musical Theatre Program is composed of undergraduate students in the School of Music. Scenery, costumes, props, and lighting were created by students and the staff of University Productions, the producing unit of the School of Music.

Unauthorized use of cameras or recording devices in this theatre is strictly forbidden.  
For everyone's benefit, latecomers will be seated at a suitable break or scene change.

Children must have a ticket and be at least three years old to attend.  
Children unable to sit quietly through a performance may be asked to leave.

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Director: Brent Wagner

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Associate Tech Director (Frieze): Richard Lindsay  
Master Carpenter: Bill Abbott  
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Scenic Painter: Robin Garber  
Properties Master: Leah Harris  
Properties Assistant: Kely Reisfeld  
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Costume Shop Foreman (Frieze): Heather Phillips  
First Hands: Vickie L. Sadler, Sue Hamilton  
House Technicians: Ron Cypert, Jim Haven,  
Barry LaRue  
Office Assistant: Cathrin Wiegandt

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Jason Hackner  
Assistant Musical Director: Bruce Kiesling  
Assistant Stage Managers: Robb McKindles,  
David Mulder  
Assistant to the Scenic Designer: Jennifer Snoeyink  
Assistants to the Costume Designer:  
Jessica Pazdernik, Jiba Anderson  
Assistant to the Lighting Designer: Gaetane Bertol  
Costumes: Matti Allison, Marci Caliendo\*, Ruth Dostie,  
Steve Goebel\*, Jason Hackner\*, Sara Hicks\*,  
Johanna Juby, Christine Jung (draper), Christie Kerr\*,  
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Jennifer Box, Yasmin Etemadi, Chad Hess,  
Colleen Mooney and students of T250  
Props: Mary Chang, Kate Linebaugh, Laura McLaughlin,  
Holly McNulty, and students of T251 and 351  
Sets: Dave Vandervliet, Kyle Hancock,  
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Props: Elise Bryant\*, Peter Church\*, Jen Cowan\*,  
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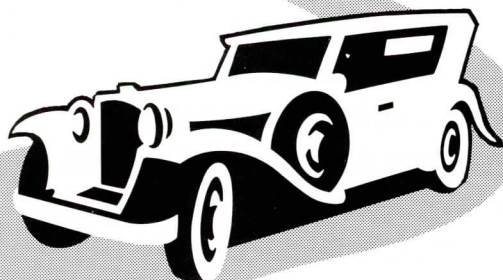
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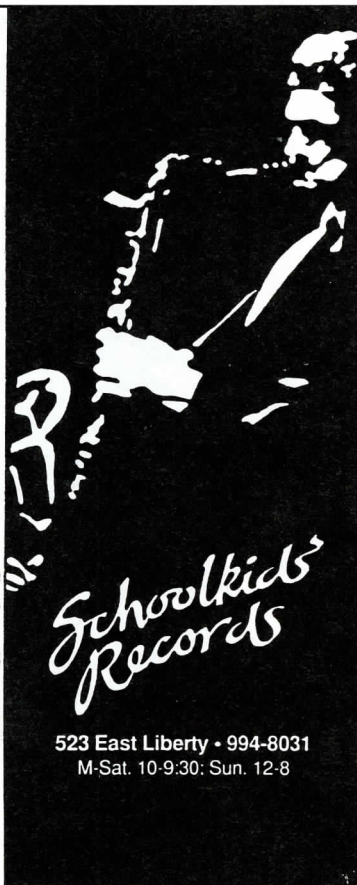


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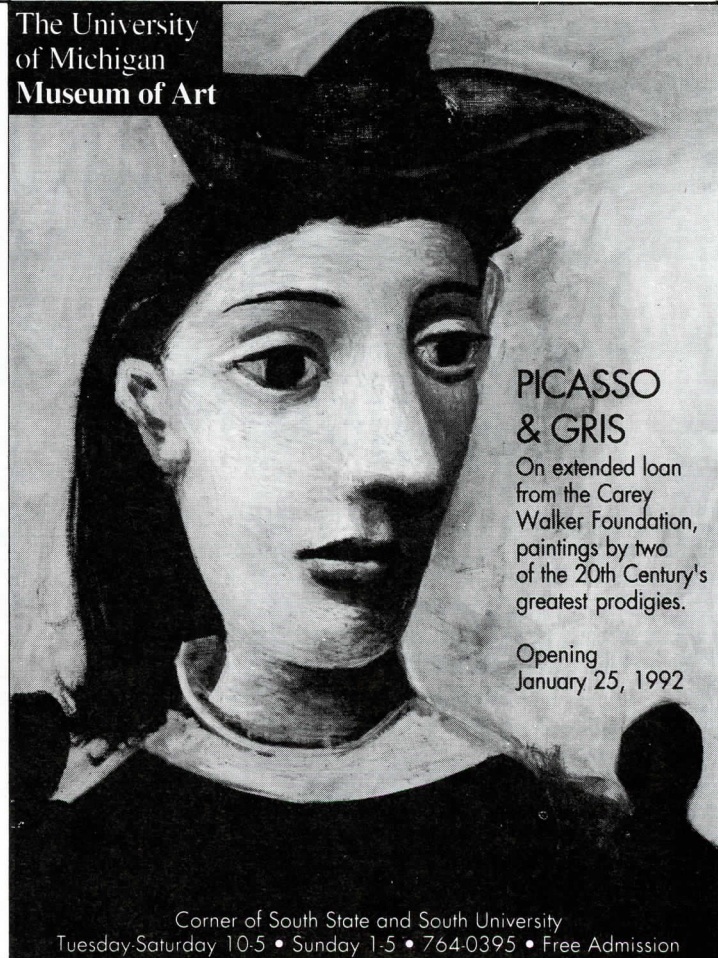
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